



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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HOLLYWOOD B/O FALLS 5%; INDIES RETAIN 98% YTD

Indies still delivered in 2019 despite slight downturn for the year. Total revenues for the domestic independent film for the year were \$2.66 billion versus \$2.712 billion in 2018, a 2 percent decrease. With *Glass*, *Hustlers*, *John Wick:3-Parabellum*, *Knives Out* and *The Upside* each earning more than \$100 million for a total of \$655 million, box office was 55 percent more than the same category last year. While some online analysts indicated that mid-range budgeted films were not doing well, the budgets for these five films ranged from \$20 to \$55 million. In addition, *John Wick* (distributed by Lionsgate) was among the top 15 films in revenue for 2019 with \$171 million, according to *filmtake.com*. Among the smaller independent distributors, A24, Neon and Roadside Attractions all had a good year. Although *Uncut Gems* (distributed by A24) was on only five screens until December 24th, it still earned \$24.2 million during 2019. Revenues for the total box office, meanwhile, were \$11.1 billion compared to \$11.7 billion in 2018, a 5 percent decrease based on *boxofficepro.com* calculations.

The disruptors seem to be disrupting each other more than the theatrical landscape. Amazon Studios had six titles released theatrically in the U.S. (two of which were released in the U.S. by Magnolia and STX) in 2019 compared to eight in 2018. Netflix released no domestic theatrical films in 2019 and one, *Roma*, in 2018. *TFE* sees theatrical revenues for indie films continuing and possibly increasing in 2020 as long as filmmakers keep making unique stories. “People want original content, but they want something familiar at the same time,” Paul Dergarabedian told *Fortune Magazine*. He added, however, “The marketing has to grab you and draw you right to the movie theater.” [Ed. Note: The death of theater screens has been forecast every few years since commercial television broadcasts began in the 1950s. The audience still desires a big screen experience, however.]

Welcome to 2020. May all your filmmaking dreams come true! ■

IDA AWARDS

The International Documentary Association presented its 35th awards at Paramount Studios (Hollywood) on December 7th. Of the 17 films, Netflix received three awards, Neon two and Magnolia and Kino Lorber one each. The rest went to a variety of international cable/radio stations and schools, as well as one to *The New York Times*. In addition, there were five honorary awards. IDA Executive Director Simon Kilmurry said the work of all the winners “boldly engages with and responds to the tumultuous times we live in, it is a call for justice, it enlightens and entertains us, it gives us hope, and it introduces us to people, places, and ideas that will stay with us forever.” He also announced the IDA Global Grant, underwritten by Netflix which will provide a \$25,000 cash award and ongoing support to an emerging filmmaker from one of four countries – Brazil, Mexico, South Korea and India.

AWARD	FILM	WINNER
Best Feature	<i>For Sama</i>	Edward Watts
Best Director	<i>American Factory</i>	Steven Bognar, Julia Reichert
Best Short	<i>Learning to Skateboard in a Warzone (If You're a Girl)</i>	Carol Dysinger
Best Cinematography	<i>Honeyland</i>	Fejmi Daut, Samir Ljuma
Best Editing	<i>Midnight Family</i>	Luke Lorentzen
Best Writing	<i>The Cave</i>	Feras Fayyad
Best Music Score	<i>The Raft</i>	Hans Appelqvist
Best Curated Series	<i>Dokumania</i>	Anders Bruus
Best Episodic Series	<i>Abstract: The Art of Design</i>	Scott Dadich, Morgan Neville, Dave O'Connor, Justin Wilkes, Jon Kamen
Best Multi-Part Documentary	<i>Leaving Neverland</i>	Dan Reed
Best Short Form Series	<i>A Moment in Mexico</i>	Kathleen Lingo
Best Audio Documentary	<i>A Sense of Quietness</i>	Eleanor McDowall
Best Music Documentary	<i>Homecoming: A Film by Beyoncé</i>	Ed Burke
David L. Wolper Student Documentary	<i>Brewed in Palestine</i>	Emma Schwartz
Pare Lorentz Award	<i>Honeyland</i>	Tamara Kotevska, Ljubomir Stefanov
Honorable Mention	<i>Anthropocene: The Human Epoch</i>	Jennifer Baichwal, Nicholas de Pencier, Edward Burtynsky
ABC News VideoSource Award	<i>Mike Wallace is Here</i>	Avi Belkin

HONORARY AWARDS

AWARD	WINNER
Amicus: Reporters Committee for Freedom of the Press Career Achievement	Freida Lee Mock
Courage Under Fire	Waad al-Kateab (<i>For Sama</i>)
Emerging Documentary Filmmaker	Rachel Lears (<i>Knock Down the House, The Hand That Feeds</i>)
Pioneer	Cinereach
Truth to Power	Leah Remini



SO YOU WANT TO PRODUCE?

“Being inspired by film actors, directors and writers is easy... But fewer aspirational filmmakers first think, “What I really wanna do is *produce*.” Here are a few excerpts by independent writer/directors on producing from a *Los Angeles Times* article titled “For auteurs, the question sometimes becomes: How much do you believe in your film?”

Rian Johnson (*Knives Out*): “It’s a long, laborious process of rolling a boulder up a hill until it tips over the other side... Being a producer also introduces a whole new level of learning to director-writers... It really makes you appreciate what it has taken to bring the whole thing together.”

Scott Z. Burns (*The Report*): “This is ultimately a business, and by not engaging with that part you cede power to other people. The tendency on the part of artists to shy away from the nuts and bolts part of the business doesn’t end up benefiting you in the long run.”

Bong Joon Ho (*Parasite*): “There is a slight overlapping among producing, writing and directing. The borders among these three processes aren’t always so clean cut and exact. I think it’s more advantageous for me in handling the overall film to cover a wider area.”

Edward Norton (*Motherless Brooklyn*): “It’s the film business equivalent of if you want something done right, you have to do it yourself... And if you believe in your story, it’s what you have to do to put it all together.”

For more detail go to: <https://www.latimes.com/entertainment-arts/movies/story/2019-12-26/rian-johnson-taika-waititi-direct-act-write-and-produce?>

TWO PERSPECTIVES ON PROGRESS OF WOMEN IN FILM

INCLUSION IN THE DIRECTOR'S CHAIR: GENDER, RACE & AGE

A step towards inclusion is that 12 of the 100 top films released domestically in 2019 were directed by a woman. While the overall percentage of female directors across the 13-year time frame remains 4.8 percent, 2019's ten percent was the highest number across the years examined. The study by the Dr. Stacy Smith and the USC Annenberg Inclusion Initiative looked at the 1,300 top-grossing films from 2007 to 2019.

"This year we are projecting between 12-14 percent and typically 4 percent of directors in top 100 films are women," Smith said in a CBS interview. "This really illuminates a shift and not a blip. The numbers for 2020 are equally strong and the trend will hold." In dealing with the perception that the prototype for such a leadership is very masculine in nature, she said, ". . . Storytelling is one of the fastest ways to shift perception of how we see woman and individuals from all backgrounds. Reacting in the moment is difficult because theory informs our long-term strategy, but you also have to give something to people in the short term."

<https://annenberg.usc.edu/research/aii#inequality>

IT'S A MAN'S (CELLULOID) WORLD

In the top films, women accounted for 20 percent of directors, writers, producers, executive producers, editors and cinematographers up from 16 percent the year before, according to a study by the Center for the Study of Women in Television and Film at San Diego State University authored by Martha Lauzen. When the movies researched were expanded from 100 and 200 to 500, however, Lauzen found women held steady at 23 percent. "While the numbers moved in a positive direction this year, men continue to outnumber women four to one in key behind-the-scenes roles," Lauzen said in a statement. "It's odd to talk about reaching historic highs when women remain so far from parity."

In 2019, 45 percent of female protagonists appeared in studio features and 55 percent were in independent features. This marks a shift from 2018 when females were more than twice as likely to appear in independent features as studio features (68 percent vs. 32 percent). "We have now seen two consecutive years of substantial gains for female protagonists, indicating the beginning of a positive shift in representation. That said, it is important to note that moviegoers are still almost twice as likely to see a male character as a female character in a speaking role," Lauzen also commented.

https://womenintvfilm.sdsu.edu/wp-content/uploads/2020/01/2019_Celluloid_Ceiling_Report.pdf 

SUNDANCE FILM FESTIVAL NOMINATIONS

The 2020 Sundance Film Festival unveiled the 118 films that will screen across 10 major categories including the U.S. Competition, World Competition and NEXT sections screening in Park City, Salt Lake City and Sundance Mountain Resort January 23rd to February 2nd. Festival Director John Cooper, who announced in June that this will be his last festival in that post, will become Emeritus Director of the festival and run two projects: the 40th anniversary of actor-filmmaker Robert Redford's founding of the Sundance Institute and expanding Sundance's international offerings.

In terms of the films in this year's festival, Cooper said several of the filmmakers were at Sundance for the second or third time and were "going for broke in some ways. They're getting more creative and inventive." He added that a common theme "is the gray areas of family interactions. That paradox of human trapped together, bound together by blood." In speaking about their acceptance procedure, Sundance Director of Programming Kim Yutani said, "We always approach our process in a way where we're thinking about who's making the films and who gets in, but also, we're always looking for excellence. We hope that all of our submissions coalesce into an interesting, diverse, and strong program." She also told *Variety*, "Of course, we don't make the films. We can only react to what we're seeing."

There are 118 feature-length films, representing 27 countries and 44 first-time feature filmmakers. One hundred and seven of the films are world premieres. Of the 65 directors in all four competition categories, comprising 56 films, 46 percent are women, 38 percent are people of color and 12 percent are LGBTQ+. In the U.S. Dramatic Competition: 47 percent of the directors are women; 53 percent are people of color; 5 percent are LGBTQ+. In this year's U.S. Documentary Competition: 45 percent are women; 23 percent are people of color and 23 percent are LGBTQ+. The Sundance Institute supported 22 of the films in development, whether through direct granting or residency Labs. The films were selected from a record high of 15,100 submissions including 3,853 feature-length films. Of the feature film submissions, 1,698 were from the U.S. and 2,155 were international.

Mike Plante, Senior Programmer for the Shorts Program said, "With an unprecedented number of 10,397 submissions, we had so many great shorts to choose from. It is thrilling to share so many unique visions and new talents from the burgeoning world of shorts." The 74 short films in the festival are from 27 countries. Total submissions included 4,992 from the U.S. and 5,405 from other countries. Forty-eight percent were directed or created by one or more women, 33 percent were directed or created by one or more filmmaker of color and 19 percent by one or more people who identify as LGBTQA. Seven of the films were supported by Sundance Institute in development, whether through direct granting or Labs. ■

COMINGS AND GOINGS

Cohen Media Group has acquired U.K. art house theater chain Curzon Cinemas, in the first overseas exhibition venture for U.S. real estate billionaire Charles S. Cohen. Curzon, founded in 1934 by Harold Wingate, has pioneered specialized exhibition in the United Kingdom and operates or programs 20 theaters and 46 screens in and around London. The deal also includes Curzon's distribution arm, Artificial Eye, some 20 new theatrical films and 30 DVD and Blu-ray titles in the U.K. each year, as well as Curzon Home Cinema video-on-demand streaming service that is to viewers in the U.K. and Ireland. Curzon's Chairman Roger Wingate will be stepping down, ending an almost 80-year family association with the group, and Cohen will assume the position of chairman, the company said in a statement. "Among exhibitors and distributors of great films, there are few names in the international marketplace as important as Curzon and Curzon's Artificial Eye," said Cohen. "Together, we will carry forward the Curzon brand with plans to expand it in a thoughtful and measured way."

Yoram Globus, the former president of The Cannon Group and MGM, has secured a \$50 million movie slate financing deal with his son Ori Globus to launch the Los Angeles-based production and distribution company **Rebel Way Entertainment**. Their first feature, *Tension*, is a thriller directed by famed SAW horror franchise director Darren Lynn Bousman. The company's development slate includes *The Boxer*, a film based on a novel by Nathan Shapow, Bob Harris and Mike Shapow; and a feature adaptation of Netflix's *The Shadow of Truth* documentary written by Ari Pines and Yotam Guendelman. Globus is famous for his use of inventive pre-sales methods in the 1980s that propelled the careers of Jean-Claude Van Damme, Chuck Norris, and many more. He has produced over 350 feature films, grossing billions of dollars in the box office and the home media market. Some of his films are *Barfly*, *Runaway Train*, *Cobra*, *Bloodsport*, *Missing in Action*, *Superman IV*, *Death Wish*, *Cry in the Dark*, *Breakin'*, and *Ninja*.

Great Point Media, a London-based media and investment group and U.S. institutional fund manager MC Credit Partners (MCCP), have partnered to finance film and television programming globally. Funds managed by MCCP will invest up to \$US100 million in the partnership. Great Point has already committed a minimum of \$80 million for financing larger-scale media projects. Robert Halmi, Chairman of Great Point Media, said in a company statement: "Since 2013, Great Point Media has produced, financed and distributed more than \$600 million of U.S. content and financed over 170 projects. . . We expect this fund to grow significantly in the coming months. Our ambition is to continue to grow our successful model and look for larger projects that are being made for the studios, traditional broadcasters and new platforms who are all commissioning an increasing amount of original content. We are in a great position to help service the industry with a growing, efficient source of capital." Ashok Nayyar, Chief Investment Officer of MCCP, said: "This is an exciting investment for us. We find growing markets and back top management in the most attractive sectors in those markets. The global film and TV business is growing exponentially, with demand for quality content far outstripping supply. 🍷"

NUMBERS! NUMBERS!
(North American Box Office)
LOW-BUDGET INDEPENDENT FILMS (\$10.0M and under)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>47 Meters Down: Uncaged</i>	Entertainment Studios	22,260	5,000
<i>Biggest Little Farm, The</i>	Neon	4,367	<1,000
<i>Booksmart</i>	United Artist Releasing	22,681	6,000
<i>Brightburn</i>	Screen Gems	17,300	6,000
<i>Countdown*</i>	STX Entertainment	25,570	6,500
<i>Dragon Ball Super: Broly</i>	Funimation	30,382	8,500
<i>Farewell, The</i>	A24	17,696	3,000
<i>Five Feet Apart</i>	Lionsgate	45,729	7,000
<i>Happy Death Day 2U</i>	Universal	28,051	9,000
<i>Intruder, The</i>	Screen Gems	35,419	8,000
<i>Jexi</i>	Lionsgate	6,546	4,300
<i>Late Night</i>	Amazon	15,499	4,000
<i>Lighthouse, The*</i>	A24	10,759	4,000
<i>Ma</i>	Universal	45,373	5,000
<i>Midsommar</i>	A24	27,426	8,000
<i>Overcomer</i>	Affirm	34,713	5,000
<i>Peanut Butter Falcon, The</i>	Roadside Attractions	20,457	6,200
<i>Prodigy, The</i>	Orion Pictures	14,856	6,000
<i>Run the Race</i>	Roadside Attractions	6,424	1,500
<i>Sorry to Bother You</i>	Annapurna	17,493	3,200
<i>Unplanned</i>	Pure Flix	19,005	6,000

*Still in North American distribution as of December 31, 2019. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based either on industry estimates, and published interviews with filmmakers or personal conversations with filmmakers.

MORE NUMBERS! NUMBERS! NUMBERS!
(North American Box Office)
HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>21 Bridges*</i>	STX Entertainment	27,222	33,000
<i>Ad Astra*</i>	20 th Century Fox	50,188	100,000
<i>Adams Family, The*</i>	United Artist Releasing	97,186	40,000
<i>Angel Has Fallen</i>	Lionsgate	69,030	40,000
<i>Black and Blue*</i>	Screen Gems	22,013	12,000
<i>Favourite, The</i>	Fox Searchlight	34,244	15,000
<i>Fighting with My Family</i>	MGM	22,959	11,000
<i>Glass</i>	Universal	111,035	20,000
<i>Harriet*</i>	Focus Features	42,515	17,000
<i>Hustlers</i>	STX Entertainment	104,955	20,700
<i>John Wick: Chapter 3-Parabellum</i>	Lionsgate/Summit	171,016	55,000
<i>Knives Out*</i>	Lionsgate	115,727	40,000
<i>Midway*</i>	Lionsgate	56,278	100,000
<i>Parasite*</i>	Neon	22,634	11,000
<i>Queen and Slim*</i>	Universal	40,723	20,000
<i>Rambo: Last Blood</i>	Lionsgate	44,819	50,000
<i>Scary Stories to Tell in the Dark</i>	Lionsgate	68,947	25,000
<i>Second Act</i>	STX Entertainment	39,282	16,000
<i>Tyler Perry's A Madea Family Funeral</i>	Lionsgate	73,257	20,000
<i>Uglydolls</i>	STX Entertainment	20,126	45,000
<i>Upside, The</i>	STX Entertainment	108,252	37,500
<i>Where'd You Go Bernadette?</i>	United Artists Releasing	9,198	20,000
<i>Yesterday</i>	Universal	73,190	26,000

*Same references as low-budget table.

LARGE FORMAT FILMS

FILM	DISTRIBUTION	REVENUE	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	15,5603	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,926	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,405	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,627	7,000
<i>Ghosts of the Abyss</i>	Buena Vista	17,041	13,000
<i>Haunted Castle</i>	nWave	13,652	n/a
<i>Hubble 3D</i>	Warner Bros.	52,507	n/a
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	11,269	n/a
<i>James Cameron's Deepsea Challenge</i>	DisruptiveLA	236	n/a
<i>Jerusalem 3D</i>	National Geographic	7,880	n/a
<i>Journey to the South Pacific*</i>	IMAX/MacGillivray	7,654	n/a
<i>Magnificent Desolation</i>	IMAX	34,109	3,000
<i>NASCAR 3D</i>	Warner Bros./IMAX	21,337	10,000
<i>Ocean Wonderland 3D</i>	3D Entertainment	11,035	3,000
<i>Sea Monsters: A Prehistoric Adventure</i>	National Geographic	23,746	n/a
<i>Sea Rex 3D: Journey to a Prehistoric</i>	3D Entertainment	6,097	n/a
<i>Space Station 3D</i>	IMAX	93,379	1,000
<i>To the Arctic 3D</i>	Warner Bros.	14,554	n/a
<i>T-Rex: Back to the Cretaceous</i>	IMAX	53,347	14,500
<i>U2 3D</i>	National Geographic	10,362	13,000
<i>Under the Sea 3D*</i>	Warner Bros.	36,230	n/a
<i>Wildest Dream: Conquest of Everest</i>	National Geographic	898	n/a
<i>Wild Parrots of Telegraph Hill</i>	Shadow	3,058	n/a
<i>Wild Safari 3D</i>	nWave	16,621	4,500

*Same reference as low-budget table.

PRODUCED BY

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BEST ON-SET PHOTO OF ALL TIME

LAST SHOT OF THE LAST MOVIE STAR



It was July 2018, just two months before we would lose one of the most prolific and popular actors of his generation—Burt Reynolds—and he was working right up until the end. Reynolds was being interviewed for a documentary called *Movie Money CONFIDENTIAL*. It explored the intersection of filmmaking and financing, particularly how to raise money for low-budget and independent movies. The production schedule was very tight, and the filmmakers weren't sure they would be able to include Reynolds. He had been extremely busy promoting *The Last Movie Star* and prepping for *Once Upon a Time ... in Hollywood*. Scott Dupont, PGA member and one of the producers, explains: "The last week of filming we got a call that Mr. Reynolds agreed, on two conditions—that the interview take place at the Burt Reynolds Institute for Film & Theatre and that his Master Class students be in attendance."

So it was a moment when DuPont was slating for the cameras that another producer, Maggie Pamplin, captured this classic shot of Reynolds doing his interview. Sitting across from him was the director and a room full of the actor's students. DuPont says, "His passion for teaching the next generation of filmmakers was palpable. Even with the large audience of students and crew during the interview, you could hear a pin drop."

Growing up near Reynolds on Jupiter Island, Florida, DuPont always dreamed of working with the star. When the movie debuted, he summed up his feelings for the project, saying "I hope this new documentary will inspire and empower the next generation of filmmakers and hope that Buddy—as his friends called him—would be proud."

This touching photo captures the actor doing what he loved best, performing and teaching. It's a picture-perfect ending to a life well lived. ■

We know what you're thinking. "Best of all time? No way. I've got an on-set photo way better than that." If that's the case, we dare you to prove it. Submit it to BOSPOAT@producersguild.org. Before you submit, please review the contest rules at producersguild.org/bospoat. Because no matter how great your photo is, we have no desire to get sued over it.

RICK PAMPLIN'S MOVIE MONEY CONFIDENTIAL INSPIRED BY FILMMAKERS & FINANCING BOOK

Award-winning independent filmmaker Rick Pamplin has created, written and directed a new feature length documentary inspired by Louise Levison's best-selling book **Filmmakers & Financing: Business Plans for Independents**. Pamplin says, "We made a bold, truthful movie, which reveals many secrets about the often- mysterious world of film financing." Pamplin, a Levison client, sees the film "as empowering a new generation of filmmakers" with insight, information and real-life advice from filmmakers, fundraisers, investors, lawyers, producers, movie stars and Louise Levison.

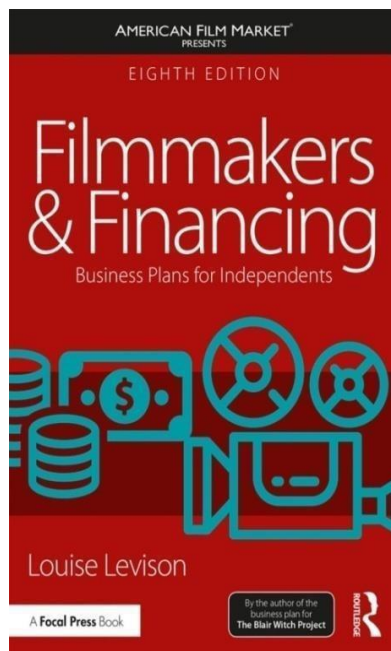
Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer Salma Hayek (*The Prophet*) and filmed one of the last interviews with the late screen legend Burt Reynolds at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style panels with students at Saint Andrew's School in Boca Raton and an open-to-the-public event with artists and writers at Harold's Coffee Lounge in the Northwood Arts Village.

Pamplin's storied career spans 18 years in Hollywood and 14 years at Universal Studios in Florida before he relocated to Palm Beach. He has written and directed several award-winning films including **Hoover**, starring Academy Award winning actor **Ernest Borgnine**. *Movie Money CONFIDENTIAL* is a Think Visual Group Production in Association with Pamplin Film Company. Go to MovieMoney.com for upcoming screenings and release information.



Rick Pamplin on the set of Movie Money CONFIDENTIAL

The latest edition of *Filmmakers & Financing: Business Plans for Independents*



<https://www.routledge.com/Filmmakers-and-Financing-Business-Plans-for-Independents/Levison/p/book/9781138947443>

**NEED MONEY FOR A MOVIE? DON'T GO IN EMPTY- HANDED.
HAVE A BUSINESS PLAN.**

The benefit of using a reliable business plan to raise financing for a film is that it allows the investors and the filmmaker to gauge the potential success of a film. Louise Levison, the President of Business Strategies, is a highly respected financial consultant in the entertainment industry, specializing in creation of film business plans. She is the author of *Filmmakers & Financing: Business Plans for Independents*, currently in its revised and expanded eighth edition (A Routledge/Taylor & Francis book, 2017). She also has a starring role in the feature documentary *Movie Money CONFIDENTIAL* which was inspired by her book. More information at moviemoney.com.

A polished business plan with projections based on the worldwide results of other films and with clear explanations about the industry, markets and production personnel attached to the film is far more effective than an incomplete document that leaves prospective investors wanting more information. Levison's clients have raised money for low-budget films including *The Blair Witch Project*, the most profitable independent film in history, as well as for companies raising as much as \$300 million.

Levison also is editor of the newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor*. Among other clients' projects are *The Prophet* (Kahlil Gibran's), *Unlimited* (Nathan Frankowski), *Burning Bodhi*, *Greater*, *The Redemption of Henry Miller*, *Emoticon*), *Moving Midway*, *Redemption Road*, *Haunted* (2012), *The First of May*, *The Open Road*, *Aluna*, *Yak: The Giant King*, *Visual Acoustics: The Modernism of Julius Shulman*, *My Father and the Man in Black* and *Michael Winslow Live*. Her corporate clients include Danny Glover's Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Majestic World Entertainment, Gundersen Entertainment and Tokuma International Ltd. Levison was an Instructor in the Extension Program at UCLA for 22 years before moving to Florida. She also has been a Visiting Professor at the Taipei (Taiwan) National University of the Arts, Chapman University (Orange County, CA) and the University of Montana (Missoula). She also has presented seminars and/or been on panels at festivals and markets around the world.

Contact Levison at louisel@earthlink.net to find out how you can put her 30 years of experience as a Film Business Consultant to work creating a business plan for your film.

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